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ABSTRACT

The purpose of this study is to investigate how publishing students' writing in the community affects their attitudes toward writing. Participants were 19 sixth-grade language arts students from an urban upper elementary school. Results from student attitude surveys indicate that using publishing is an effective method of connecting students to the community. It also serves to expand their understanding of purpose and audience in writing and positively affects their attitudes toward writing. Characteristically unmotivated and motivated students alike were proud to have their pieces on display at a popular community bookstore. This opportunity to share personal poetry with friends, family, and community members motivated students to work hard, and generated a deeper appreciation for writing in general. (Contains 11 references. Appendixes contain lesson plans, excerpts from poetry, survey instruments, and a table of data.) (Author/RS)

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The Effects of Publishing on Student Attitudes toward Writing

Tobi C. Ensio

Krystal R. Boxeth

University of Virginia

Curry School of Education

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T. Ensio
K. Boxeth

Abstract

The purpose of this study is to investigate how publishing students' writing in the community affects their attitudes toward writing. Results from student attitude surveys indicate that using publishing is an effective method of connecting students to the community. It also serves to expand their understanding of purpose and audience in writing and positively effects their attitudes toward writing. Characteristically unmotivated and motivated students alike were proud to have their pieces on display at a popular community bookstore. This opportunity to share personal poetry with friends, family, and community members motivated students to work hard, and generated a deeper appreciation for writing in general.

Introduction

Elementary school students are often poorly motivated to write creatively. The writing process is sometimes a foreign concept and the thought of writing often generates negative feelings and resistance. We believe that this can be overcome. According to a publication issued by the Oklahoma State Department of Education, "The object of personal and creative writing is to cultivate a sense of power and joy in the activity itself" (Kaleidoscope, 1985). In order to promote ownership and encourage student enthusiasm and creativity there needs to be an understanding of a greater purpose behind the act itself.

It is the responsibility of the teacher to help students develop this understanding. The research conducted in this study serves to provide guidelines, ideas, and inspiration for teachers to breathe new life into student writing through the publication of written works. It presents practical applications and useful methods for classroom implementation as well as research-based evidence of the overall success of these strategies.

Teachers often find it difficult to motivate their students to become enthusiastic when it comes to writing. As a result, negative attitudes often persist through the school years and extend to adulthood. Teachers involved in a study by Margaret Mills and Patricia Stevens (1998) noted that students in their classes had particular trouble developing paragraphs, using correct mechanics, brainstorming, and supporting their main ideas. The teachers attributed these difficulties to "...not understanding the need for writing skills and how they will incorporate these skills in the future" (p. 9). Many of their students are relatively affluent and have come into contact with a variety of technology-based resources, contributing to their lack of interest in the "traditional paper and pencil activities of school." They are much more interested in playing computer logic games than either reading or writing (Mills & Stevens, 1998). The Oklahoma

State Department of Education points out several additional reasons for this reluctance to write. First, writing involves demanding processes and requires students to assimilate their thoughts and ideas into an organized framework. In addition, many students have not had a great deal of writing experience and consequently do not feel comfortable, much less excited about, writing in the classroom for a grade. This lack of experience combined with previous failed or criticized attempts at writing often result in an unwillingness to take further risks.

Research shows that students' motivation is augmented considerably when they feel a sense of ownership of their work (Mills & Stevens, 1998). Both ownership and a sense of accomplishment, then, are vital components for generating purposeful classroom compositions. Development of positive attitudes entails convincing students that they are capable writers and that their creations are personal masterpieces. Helping students to see the importance of writing, and expanding the perception of audience beyond the classroom are two realistic and effective methods of carrying out this initiative. As author Candida Gillis (1997) writes, "When the classroom becomes an authentic learning community in which writing is integral, children have a greater sense of their own power with language than when they write in isolation and for (rather than with) the teacher" (p.4).

While many methods can be used to improve writing instruction, research repeatedly points to publication as a beneficial and integral addition to any writing program. Not only does publication encourage students to write by creating purpose and vision, but it also serves to improve writing skills. This is accomplished by encouraging students to revise and put forth greater overall effort.

A review of the literature shows that many students today at the elementary, secondary, and college levels lack a thorough understanding of writing for real purposes. Students often

overlook the importance of writing in the world and believe that there is little practical use for it beyond the walls of the classroom. Since most of their experiences with writing occur in school settings, students often fail to see the relevance of writing in other contexts. Those who are given experiences that translate to a wide variety of settings, on the other hand, see objectives as purposeful and work toward realistic goals.

Many students today readily adopt attitudes held by their teachers. This confirms that teacher attitudes are influential in shaping their students' understanding of the purpose of writing. When the teacher makes an effort to communicate to his or her students that writing is valuable, chances are that students will consider investments of their time as constructive and functional (Gillis, 1997). Including writing in classroom activities across the curriculum, exposing students to a variety of genres, and sharing the multitudes of ways that writing functions in society are important and necessary ways to help students develop positive attitudes towards writing.

In many cases, students write only to complete assignments in school. Finished compositions are handed in, graded, and returned to the student. Grades recorded in the grade book encompass student ability and measure how successful students are at following directions and mastering expected skills. Students who fear that they may receive low grades, are hesitant and rarely take risks or experiment with new ways of expressing themselves. Grades become signs of approval or disapproval and influence the way children perceive themselves as writers early on. They also send messages to students, telling them that they are either good or bad writers. Students' self-esteem is affected by their performance, and those with lower self-esteem are less likely to take risks, write on their own, or develop a love for writing (Bright, 1995).

College professor, Robert C. Wess (1980) writes "(To wean) students away from writing merely to please the teacher, (it) creates in them a growing awareness of what makes writing work in larger contexts" (p. 1). This indicates that when students begin writing in the primary grades, they are taught that the teacher is the main and often only audience. They learn to write for his or her benefit alone. To prevent this from happening, it is necessary to generate a new goal, one that teaches young children a new definition of "audience". Audience ranges from a single reader (i.e. the teacher) to a community full of diverse individuals. Teaching children that people in the community around them take pleasure in reading their work is extremely valuable. This can change both their perception of worth and their understanding of what makes writing "good".

According to teacher Christine Pederson (1993), when students perceive that the teacher is the sole audience, the result is an "arid wasteland of purposeless sentences and paragraphs" (Dollieslager, p.10). Empty assignments are neither real nor meaningful to young writers. For whatever reason, teachers often neglect to give students feedback on poems, short stories, or other writing assignments. Students may interpret this to mean that revision is not worth their time or effort. As a result, they take little time to review papers upon return and instead file them away or discard them altogether. What was learned by this method? In this type of situation, preparation and effort yield few gains or rewards for students. Consequently, they lose interest or become apathetic.

Certain trends and results from past studies demonstrate that publishing is a concrete, realistic way to de-emphasize grades and initiate change. The literature strongly supports positive changes in student perceptions and increases in motivation to write. Students stop performing for the teacher and start writing for pleasure, personal expression, and reflection. In

addition, students gain control of their writing. In classrooms where students write to publish, they learn to appreciate having freedom to choose what to modify and how to improve their writing as they engage in the steps of the writing process. Students who delight in opportunities to share their work, and writers who focus on audience interpretation and understanding are likely to result. Supporting evidence is found in class examples where students have produced multiple copies of their work, written multiple works, spent more time revising, and started asking questions about how to enhance their writing sample (Ehrenberg, 1983).

Incidentally, even the thought of possible publication often encourages students to pay more attention to detail as they truly want to create products that they can be proud of. High school teacher, Nancy Womack (1966) found that this was the case in her classroom. She states that, "students like to be introspective, and however shy they may appear to be, most of them really enjoy the attention that comes from having their work displayed, printed, or even read aloud" (p. 2).

Does publishing alone generate all of these results? In fact, studies show that combining publishing with teaching effective habits and strategies produces the best results. For instance, children need to be taught early on that writing is valuable and that writing skills are key elements of communication. Students who learn how to write in the classroom need to understand that people want to read their work. "What it took for me was writing beyond myself, sharing my writing with a world larger than my family, best friend, or teachers" (p.2), writes author Candida Gillis (1997) when referring to how she came to recognize that writing was a serious and worthy endeavor. She highlights the issues of primary importance in this study, which include generating positive student attitudes toward writing and developing purposeful ways to increase student motivation for creative writing.

Teachers today are expected to help students make connections between writing in the classroom and in the world at large. Unfortunately, in many classrooms students are never told that people enjoy reading what young people have written. Children are expected to interpret adult and teacher attitudes toward books and writing and come to this conclusion on their own. Teachers must use a more direct approach. In her book, Writing Outside the Lines. Developing Partnerships for Writers, author Candida Gillis (1997) tells about how she implemented a program to encourage student writers and give them an opportunity to experience this first hand. She designed and piloted a writing partners project to link students to members of the community. In reference to one of the students in the program she states, "young writers (like her) are surprised to learn that others of different ages, interests, and backgrounds also love to write and would take pleasure in reading their work" (Gillis, p.5). Students need to develop this understanding at an early age. A likely result is a self-motivated love for writing and an understanding of its purpose.

According to studies, the first step towards generating positive student attitudes is teaching that writing is valuable to individuals everywhere and in society at large. The next step is for students, even at the elementary or middle school level, to understand that they are capable of producing works that others in the community want to read. Teachers testify that connecting kids to the community is essential for making real gains in writing skill and for generating positive attitudes. Gillis writes, "If being a writer depends on having genuine audiences in non-school settings, students must somehow enter into that larger writing community. They must write outside the lines that separate schools from the worlds in which they live" (Gillis, 1997, p. 5). Making publishing a priority from the outset in school is an excellent way to give students an opportunity to become a part of "the larger writing community". Teachers who help students

publish written work aim to take what is written in private and make it public, thereby redefining the term "audience". Results from studies show that writing for nontraditional audiences invites students to extend themselves and to experiment within their writing. It also encourages students to invest more time and effort when creating and enhancing their work (Dollieslager, 1993). Studies show that students who have participated in writing and publishing show interest in doing it again. They also express that it makes their writing classes more interesting. Enthusiastic students show signs of intrinsic motivation and enjoyment (Wess, 1980).

In addition, young writers are much more inclined to work through each stage of the writing process when they know they are writing for an expanded audience. Great care is given to prewriting, drafting, revising, and editing (Kellaher, 1999). From her own experience, Maryfrancis Wagner reported an increase in student enthusiasm for improvement when handed the opportunity to communicate to a wider audience. Students set higher expectations for themselves and stated that they needed to revise their papers more. Both of these facts are evidence of positive outcomes generated through changes in perspectives about audience (Wagner, 1985).

Another important theme evident in many of the studies researched was the contrasting view of what it means to share writing. For example, one author writes "In school, students share writing with each other and the teacher, but rarely do they simply give it to others for their pure pleasure in reading. Sharing in workshop usually has a purpose—to solicit feedback for revision, to learn more about audiences, to judge whether one has accomplished one's goal" (Gillis, 1997, p.147-148). Publishing with the intent of giving the work to people in the community gives students a new kind of practical and purposeful way of sharing themselves with others. A considerable difference though in this case, is that students give without asking for anything in

return. Thus, their satisfaction comes from knowing they have invested themselves in a piece that will be treasured by someone else. The classroom serves as a workshop where writing is fashioned and created for a multitude of readers in the surrounding community. Students learn to write with the intent to give the final piece to others.

As mentioned above, studies show that students need to have opportunities to write for "real" audiences. When these opportunities are provided, there are many positive results. One includes a change in student roles. Student perspectives are transformed and their understanding about writing, writers, audience, and what it means to share their work with others is given new meaning. In effect, students become authors and creators. They become editors in the writing workshop and then share as storytellers or presenters. Publishing as a means of integrating writing into community settings, "places writers in a different relationship to their work-- one that emphasizes the reader as reader (not evaluator) and the writer as writer (not student)" (Gillis, 1997, p. 148). When students are put in charge of their writing and invited to choose their best pieces to submit to be published, they take ownership of the process as well as the work (Womack, 1966). Publishing student writing in simple ways; for example, in local newspapers, or classroom newsletters, hanging haikus on the wall, or turning diamantes into place mats gives a child the feeling that he or she is a "published author" (Kellaher 1999).

Aside from modifications in student roles, the teacher's role has also changed over the years. English teachers have established writing as a primary focus of instruction because they have become aware of the need to encourage students to write for enjoyment. Today instructors seek to teach children to view themselves as authors. In today's English classes, daily writing workshops, author's chair, and other activities that promote writing extension are commonplace. Students are also told that they are real writers, and are given opportunities to engage in writing

as "professionals" do. Teachers help students work through challenges and share in their success. They assure blooming writers that they are not unlike real authors who work on fine-tuning the same piece day after day. They teach that there is purpose for every piece of work (Gillis, 1997).

In addition to redefining student and teacher roles, publishing generates new opportunities for collaboration and group work. Practical applications such as drafting, editing, and rewriting, are imperative for publication. Students learn about the writing process and depend on their peers for evaluation and constructive criticism. Much of the literature reviewed discusses the benefits of collaboration (Ehrenberg, 1983). Reports show that publication opens the door to new kinds of learning partnerships both in and out of the classroom. New partnerships may function as motivational tools for some, especially those who lack confidence when working individually on compositions. In addition to sharing skills and offering help, many students impart positive perspectives to their peers. Studies show that enthusiasm generated by classmates is contagious in many classrooms where students create pieces to share in the community. As a result, even the habitually apathetic or unwilling English students join in. In the end, many are pleasantly surprised by their own achievement.

Classroom teachers often use publication to foster their students' cooperative skills. In his classroom, comprised mainly of minority students, Manuel Hidalgo used publication in the form of a bound anthology of creative writing called *Amigos Juntos/Friends Together: Reflections of Three Cultures* to motivate students. He encouraged peer interaction throughout the process by means of to facilitating group editing and establishing publication committees. Hidalgo (1988) reported extremely successful results from the project. He noted a higher degree of group cohesion in and out of class. He concluded that "...an interactive environment and the

publication of students' writings proved to be the methods for getting students to write in a meaningful way" (p. 11).

Self-impressions play a major role in encouraging or discouraging students from writing. As a result, it is important to consider how to make writing a positive experience for students who are confident as well as those who are not. To this end, research shows that publication not only improves the confidence of those who are gifted writers to begin with, but it also encourages those who may have a strong desire to write but have never considered themselves good writers. Publication often serves as a motivational tool for those who are not interested in writing at all. In the experimental projects conducted by Dollieslager, Thompson, and Pedersen (1993), many different types of students who published showed positive results. "When they saw the publication, even the two most jaded teenagers for whom 'school ain't cool' were openly pleased to see their names in print and realize that their work would be useful to someone else" (p.5) These students discovered the value of writing and were rewarded for their efforts. Publishing prompted them to take pride in their work. Lack of experience or lack of appropriate opportunities may explain their prior hesitancy or negative attitudes toward writing. When challenged, however, these students rose to the occasion. Students set higher expectations and goals when given the incentive of publication (Dollieslager, 1993).

On the community college campus, professors Dollieslager, Thompson, and Pederson each implemented writing and publishing projects. Upon completion of a publication, Dollieslager (1993) wrote that students "understood that writing was not just an exercise; it produced a tangible and valuable product. Those students whose works were published discovered a new pride in their work (p. 8)." New pride promotes future experimentation with

writing and a more positive overall attitude. Similarly, Pederson reflects that "students begin to enjoy seeing their names in print" (Dollieslager, 1993, p.11).

Further investigation of student attitudes following publication verifies that even students that are not successful in their first attempts at publishing are not negatively affected. Referring again to the Dollieslager (1993) example mentioned above, the college professors found that, "Those who weren't published still had hopes of being published some day" (p.8). Constructive criticism and appropriate feedback, accompanied by acknowledgement of student effort and progress generally prevents student discouragement. Judy Burke, assistant editor of *Highlights* children's magazine, recommends that teachers "caution youngsters to be realistic in their expectations" (Kellaher, 1999, p.14) to avoid disappointment and detrimental effects. She recognizes that students are sensitive and their performance in the classroom affects their self-esteem. Magazine editors urge teachers to focus on the writing process, but warn them not to overemphasize magazine publication.

Experienced teachers who have experimented with writing and publishing in their own classrooms encourage others to do the same. They express the need to "do something" with the poems or writings (Wagner 1985). Places of interest in the community and frequently visited family spots serve as ideal locations for displaying student work. Positive attitudes result when students see their writing in public libraries, school newsletters, personal books, and other various forms (Kellaher, 1999).

Ways to publish are endless according to the literature. Possibilities range in type from very simple and easy to implement to quite complex and time consuming. Some teachers have children bind and illustrate short stories and then place a copy in the classroom library. Others have their students create books to share with nursing home residents (Kellaher, 1999).

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Displaying student work on bulletin boards or in display cases around the school or in community libraries are all valuable ways to publish (Wagner, 1985). In addition, many magazines and newspapers accept children's submissions. Information about magazines that publish student work can be found in resources such as the NCTE and ERIC/RCS publication, *Creative Writing in the Classroom: An Annotated Bibliography of Selected Resources (K-12).* Writing contests provide another avenue for publication of student work. Scholastic and Seventeen magazines, among others, regularly hold writing contests for young people. Colleges and Universities sponsor contests, and local television and radio stations offer alternative avenues for publication (Weaver, 1979). These are just some of the many options available for publishing pieces and positively affecting attitudes toward writing.

As is evident by the number of reports contributed by college and high school instructors, student attitudes often improve as a result of publication. Students show signs of positive progress and increased enjoyment and motivation. If this is the case at the high school and college levels, it is only logical to expect similar trends with younger writers. Earlier intervention should enhance learning fundamentals and then lead to greater gains in the long run. Students need to be taught that writing is valuable, given genuine, purposeful writing experiences, exposed to a variety of audiences, and encouraged to collaborate with their teacher and classmates to help develop positive attitudes. Once positive attitudes are developed in young students, they are more likely to enjoy writing and to participate in writing on a more regular basis.

After reviewing the literature, we expect that the following study will serve to confirm the findings presented by teachers from high school and college English classes that have experimented with publishing student writing. Our hypothesis is that student attitudes toward

writing will be positively affected when students are given the opportunity to create poems for publication in the community.

Method

Participants: The subjects in this study were 19 sixth grade language arts students from an urban upper elementary school. One of the experimenters doing research had completed an 8 week teaching associateship with the majority of students in this class. Most students were reading on a fifth grade level, yet had little previous experience with writing poetry. Few were familiar with literary devices.

Materials: Rose, Where Did You Get That Red? By Kenneth Koch

Lesson Plan #1 & #2

Pre-Study Study Survey

Post Study Survey

Procedure:

Upon entering the classroom for the first time we introduced ourselves, and had the students give their names and their favorite word. Then we gave a brief overview of our purpose and expectations without disclosing any of our intentions to incorporate publishing. We told students that we would be teaching them a short series of lessons on poetry and would be giving them opportunities to experiment with writing independently.

During this first visit, we also administered a short survey on writing attitudes and habits. (See Appendix 6) After handing it out we read through each of the questions, pausing for a moment after each one to allow students to respond appropriately. When finished we collected the surveys and began the introduction to our poetry lesson. (See Appendix 1)

Using the book, Rose, Where did you get that Red? by Kenneth Koch, we read a diverse selection of poems aloud to the class to initiate creative thinking. Next, we asked students what they thought of when they heard the word "poetry". While they brainstormed ideas we made a comprehensive list on the chalkboard. Some of their responses included: expression, emotions, feelings, nature, and rhyme. With some encouragement they also added the senses. Using this list, we began a discussion about some literary devices and how they are often used by poets to make their poems come alive. We discussed metaphors, similes, rhyme, alliteration, and onomatopoeia, asking for student definitions and examples of each. We also reviewed adjectives, adverbs, grammatical structure, elements of free verse poetry and a variety of poetic styles. Because students had had little experience with poetry writing, this informal lesson on some of the devices served to prepare them for the creative writing exercise.

We then read aloud "Fancy" and "Come Unto these Yellow Sands" by William Shakespeare. (See Appendix 2) Using a transparency of the second poem for visual reference we discussed the poem together. We asked students for their reactions, interpretations, and responses. Then we asked a series of questions including; "Where do you think the 'yellow sands' are" and "What happens there?" In addition, we asked students to look specifically for interesting words, sounds, and images that triggered visual processing in their minds and the use of literary devices discussed during the introduction. We concluded the lesson by discussing the possibility that Shakespeare was extending an invitation to his audience to "Come Unto these Yellow Sands", or to enter into a private world of expression and understanding that he had created.

Students were then asked to create their own poem, inviting others to experience a place that they had created. Guidelines were loose and requirements were minimal to allow maximum

freedom of expression. Before leaving we told the students that we would return two days later to conduct a follow-up revision session. Students were given class time to begin writing.

Two days later, we returned to the school for revision and editing. Students took out their poems and listened as we reviewed some of the previous days' ideas and activity. They were then issued a handout to guide them in revision. (See Appendix 5) Next, students chose partners to work with and began editing. They were advised to read the poems aloud and to critique each one line by line. We continued the editing process in class with them for 30 minutes. At that point, we told them to continue to revise on their own. They had the weekend to complete their poems and were expected to turn them into their teacher the following Monday.

With the initial assignment completed, it was time to introduce the second writing exercise. We returned to the classroom, collected their poems and asked about their experiences. Next we briefly reviewed some of the literary devices taught in the first lesson and read aloud selections from "Song of Myself" by Walt Whitman. (See Appendix 4) We discussed the purpose and theme of the poem and students were given a chance to share their interpretations. We suggested the possibility that in his poem, Whitman was inviting the reader to share in a personal secret. The students were told that their task was to write their own poems inviting their reader to share in a secret of their own; fictitious or factual. We encouraged them to use their creativity and not limit themselves to real life circumstances and situations. Students responded with questions and suggestions of possible topics. Before they began working on their poems we enthusiastically introduced our plan to publish their work in the community. At this point we were uncertain as to the exact method of publication. We invited students to offer their ideas and told them that we would follow up on their suggestions. (See Appendix 10) With little hesitation, they began working on their poems.

Once again we returned to the classroom two days later to conduct a revision session. Before we began, we announced that their works would be displayed at a local bookstore. Students expressed their approval of the idea and then took out their poems to begin revising. The procedure was similar to the previous editing session. We were careful not to influence the actual editing and reworking of student writing. We focused our efforts on guiding students through revision and encouraged them to use the handout we had given them earlier. (See Appendix 5) After 30 minutes, we concluded the session and asked them to continue revising at home over the weekend and to turn in their finished products the following Monday.

During our fifth visit to the classroom, we collected student work and administered an amended version of the writing survey given during our first visit. The survey was modified to investigate changes in student attitudes and to allow them the opportunity to reflect on their experience. (See Appendix 7) After students had completed the survey, we told them that we would read through and edit their works. They were also informed that class time would be set aside for typing and illustrating their poems.

Finally, upon completion, the poems were laminated and submitted for publication. The bookstore personnel were extremely supportive and accommodating. They displayed students' work in the children's section of the store. They also contacted local newspapers to inform the community of the coming display and provided a poster to briefly describe the assignment and present the names of student authors.

Results

The data collected from the surveys form the basis for the majority of the information gathered about student attitudes in this study. Student responses to the pre-study and post-study

surveys were tallied, compared, and analyzed to determine the effects that the experience had on their attitudes towards writing. (See Appendices 6,7, and 8 for Attitude Surveys and Analysis)

When asked on the pre-study survey, "What do you think is the purpose of writing," 13 students checked "to discover one's thoughts and feelings", 10 students checked " for enjoyment", 10 students checked "to prepare for future school experiences", and 10 checked "to learn about the writing process. On the post-study survey, 12 students checked "to discover one's thoughts and feelings", eight checked "for enjoyment", eight checked "to communicate to others", and six checked "for personal expression." Zero students checked "to prepare for future school experiences" and three checked "to learn about the writing process."

When asked, "Do you think writing is valuable," 18 students responded "yes" on both the pre and post-study surveys. When asked why, 10 students checked "will help in future in school," eight checked "lets people express feelings," and four checked "is enjoyable" on the pre-study survey. On the post-study survey 12 students checked "lets people express feelings" and 9 checked "is enjoyable". Seven students checked "will help in future in school." In addition, 5 students checked "other" and wrote their own ideas. Finally, the number of students that selected "good for communication" increased by four over the course of the study.

When asked initially, "Would you call yourself an author," 10 students checked "no" and six checked "yes". The remaining three either checked both answers or left the question blank. The post-study survey indicated that 13 students had no change in attitude, two students changed their answer from "no" to "yes," and one changed their answer from "yes" to "no." When asked, "Would you call yourself a writer," six checked "no" and 10 checked "yes." The post-study survey indicated that 13 students had no change in attitude, two changed from "no" to "yes," and one changed from "yes" to "no."

When asked to rank characteristics that "make a good writer," students' top choices included, "uses humor" (seven), "practices a lot" (five), "knows about topic" (four), "uses new words" (two) and "has neat handwriting" (two). "Uses humor," "practices a lot," and "has neat handwriting" were ranked among the top three choices in the majority of student surveys. There was no significant change in selection from the pre-study to the post-study surveys.

Top choices selected by students when asked to rank the kinds of writing they liked best on the pre-study survey included journal writing (six), short stories (five), letters (four), and essays (three). Five students checked free verse poetry as their top choice on the post-study survey. There were no other significant changes from the pre-study survey to the post-study survey.

When asked, "Do you like to write," 11 students checked "yes," six students checked "no," one checked both "yes" and "no", and one wrote "sometimes." On the post-study survey 13 had no change in attitude, one changed from "no" to "yes," one changed from "sometimes" to "yes," one changed from "yes" to "sometimes," one changed from "yes" to "yes and no," and one left the question blank.

When asked, "Do you think you are a good writer," 13 students initially checked "yes," five checked "no," and one left the question blank. The post-study survey indicated that 14 students had no change in attitude, one student changed from "yes" to "sometimes," and three students changed from "no" to "yes".

"What do you do when you can't think of something to write," was another question asked on the attitude survey. On the pre-study survey 15 students checked "try harder to think of something," 12 students checked "put paper down and come back to it later," 11 checked "go for a walk," seven checked "ask for help," one checked "write about what I wrote about last time,"

and one checked "give up." The student who checked "give up" the first time checked "try harder" the second, and one student added "give up" to a collection of answers he had checked on the first survey.

When asked, "Whom do you usually write for," the majority of students included the teacher in their response on both surveys. On the post-study survey one student added "self" another added "community," and one added "teacher" and "self" to an initial response of "no one."

Before the study began 14 students responded "yes" to the question, "Do you worry about what the teacher will think of your writing." Four checked "no" and one wrote "sometimes." On the post-study survey results indicated that 14 had no change in attitude, three students changed from "yes" to "no," one changed from "no" to "yes," and one changed from "sometimes" to "no."

When asked, "Do you like to share your writing with others," six students initially checked "no," nine checked "yes," three wrote, "sometimes," and one gave no answer. On the post-study survey, 15 students had no change in attitude, one student changed from "no" to "sometimes," and two students changed from "yes" to "sometimes."

When asked, "Are you excited to have your poem on display at a bookstore," 16 out of 19 students checked "yes," one checked "no," and two wrote "kind of." Reasons given for positive responses ranged from "I'll be famous" to "I've never been displayed before."

Discussion

Student responses to the pre-study and post-study surveys provide the basis for the analysis of our results. Changes in student answers, combined with additional explanations and feedback provide meaningful evidence that can be used to draw conclusions about student

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motivation and attitudes towards writing. The student-crafted poems were also used to some extent for further analysis, though the bulk of the study was based on survey results.

In comparing student answers from the post survey with those given on the pre survey, we found some interesting similarities and differences. (See Appendix 8) First of all, in order to determine whether or not students found writing purposeful and valuable, and for what reasons, we asked the question, "What is the purpose of writing". The majority of students (13) said that the purpose of writing was "to discover one's thoughts and feelings." This was the most popular answer on both the pre-study and post-study surveys. Most of the students responded similarly on both surveys, but many added or omitted one or two choices on the second survey. Interestingly, several students chose the answers "to learn about the writing process" and "to prepare for future school experiences" on the pre-study survey, but left these options blank on the post-study survey. A drop from 10 to 3 responses was recorded for the writing process choice and a drop from 10 to 0 responses was recorded for the future school experiences choice. This suggests that students' interpretation of the purpose of writing changed throughout the course of the study. Initially, many thought that the purpose was largely connected to school. After the experience of writing poetry for publication in the community, however, several students' survey results indicated that their understanding of the use of writing extended beyond the classroom and school environment.

Students were also asked to indicate on the surveys whether or not they thought writing was valuable, and to choose among several given reasons as to why they answered yes or no. Eighteen out of nineteen students said that they thought writing was valuable on the first survey. Their reasons ranged from "will help in future in school" to "lets people express feelings," and all options were checked at least once. Differences observed on the second survey suggest that

student attitudes were altered during the course of the study. In general, there was a noted decrease (from ten to seven) in the number of students who chose "will help in future in school" and slight increases in many categories related to personal expression. More students, for example, said that writing is "a gift," is "enjoyable," "lets people express feelings," and is "good for communication" on the post-study survey than on the first. In addition, on the second survey five students generated their own ideas as to why writing is valuable. Their impressions of why writing is valuable now included ideas that were more diverse and less school-oriented. Further inconsistencies in student answers to this question provide evidence that student attitudes were positively altered as a result of the experience. One student who claimed not to like writing on the first survey, indicated that he thought it was valuable on the second survey. His reasons included, "it is enjoyable" and "it is a gift". Another student gave no reasons for the value of writing on the first survey but checked that he thought it allowed people "to express feelings" on the second survey. These changes in attitude imply that these students discovered new meaning and value in writing during the process of taking part in the study. Writing poems for a specific and tangible purpose may have contributed to these noted positive attitude changes in these students.

When asked the question, "Would you call yourself an author," three positive changes, three negative changes, and 11 consistent responses were recorded. Inconsistent changes recorded for a few additional students may suggest that they were not certain about the meaning or significance of the terms "author" and "writer." From this data it can be assumed that due to the lack of experience with writing, many of the 6th graders in our sample population were not initially aware of what constitutes a "writer" and what constitutes an "author." This is valuable information, as it is influences student understanding of the place that writers hold in the

community as well as in the professional world. Definitive changes from "yes" to "no" and vice versa combined with a series of consistent responses suggest that, throughout the course of the study, some students gained a clearer perception of what it means to be an author and/or a writer.

On the surveys, the question, "what makes a good writer?" was asked in an effort to investigate student impressions about practices and styles of authors or writers, and to determine the students' understanding of the necessary elements of good writing. Students chose from the following options: "practices a lot," "uses humor," "uses new words," "has neat handwriting," "writes long pieces," and "knows about topic." The three responses checked most frequently on both surveys were "uses humor," "practices a lot," and " has neat handwriting." These results show that the students believed that good writing can be measured by content and ability to entertain an audience, as well as the aesthetic appeal of the handwriting itself. It can then be assumed that some students may have negative impressions of their own writing ability if they think that they have bad handwriting, know little about topics they are asked to write about, or are unable to incorporate humor into their work.

Because we were interested in finding out general attitudes about writing and what types of subjects relatively inexperienced sixth graders enjoyed writing about, we asked the students to rank six types of writing in order of preference. The genres listed included types of writing that they might be asked to do in school as well as some that they may take part in on their own. Free verse poetry, poetry that follows a form, letters, essays, short stories, and journal writing were included. On the pre-study survey, students top-ranking choices included letter writing (four), essays (three), short stories (five), and journal writing (six). No students marked free verse poetry as their number one choice. However, on the post-survey, five students chose poetry as their top choice. Two of them had previously marked short stories, two had marked journal

writing, and one had marked essays. In addition, several other students gave "free verse poetry" a higher ranking on the attitude post-test than they had on the pre-test. These changes suggest that at least five students' attitudes toward the type of writing that they had engaged in during the study were positively affected as a result of their experience.

Students were also asked whether or not they liked to write on both surveys. Their answers were consistent with what we had expected. Nine students responded affirmatively on both the pre and post surveys. Four students responded negatively on both. No students answered "yes" on the first and "no" on the second, but one answered "yes" on the first and "sometimes" on the second. One answered "sometimes" on the first and "yes" on the second, and one answered "no" on the first and "yes" on the second. It should be noted that "sometimes" was not one of the choices on the survey. Students who answered "sometimes" may have given extra thought to the question, which could suggest that they were taking writing seriously or putting more thought and consideration into their answer. On the other hand, it could merely be a sign of their indecision. In addition to the above results, three students' answers were ambiguous (they left an answer blank or checked both "yes" and "no" on the survey). The nine consistently positive responses were encouraging, as were the two positive changes in attitude (noted by the changes from "no" to "yes" or "sometimes"). The four consistently negative responses suggest that one experience with writing and publication may not be enough to change student attitudes about writing. It is important to note, however, that the surveys were administered and collected before the poems were published and students saw their work displayed in the community. An additional follow-up survey designed to measure student attitudes and reactions after having visited the bookstore and seen their work on display could possibly generate more positive changes.

When asked if they thought that they were good writers, 12 students answered affirmatively both times. Two students responded "no" on both surveys, and one left it blank. Three students changed their answers from "no" to "yes" through the course of the study. From this data we can conclude that there were three positive changes in attitude, leading us to believe that our hypothesis was correct. In this case, publication of student work had a positive effect on motivation and attitude towards writing. In addition, 16 out of 19 students held a positive view about their writing at the end of the study. Though attitudes of the three who claimed not to like writing on the first survey were apparently unchanged by the study, these students completed the assignments with out any major difficulties or complaints. In all, there were no negative changes in attitude about the students' self-impressions and several positive ones. The majority of students felt good about their writing ability and shared this on the surveys.

In order to learn more about the writing habits of our sample of sixth graders, they were asked to check all answers that applied to the question, "What do you do when you can't think of something to write." Most students reported that they "try harder to think of something," "put my paper down and come back to it later," or "go for a walk." It is difficult to evaluate the accuracy of these responses. It is possible that some students chose the answers that sounded valid, but may not accurately represent the strategies they actually use. This data was not particularly useful, however there were a few changes from the beginning of the study to the end that indicate that the experience of writing to publish may have had a positive effect on some students. On the first survey, one student who did not consider himself to be a good writer said that when he is unable to think of something to write, he gives up. On the second survey he checked that he "tries harder to think of something." This change supports the idea that, though he may not yet

enjoy writing, the experience of having his work published had a positive effect on his motivation in general, increasing his willingness to take part in writing activities.

In an effort to investigate student perceptions of audience, we included the question, "Whom do you usually write for?" on both surveys. The choices included: teacher, family, self, friends, community, and other. Results show that the majority of students considered the teacher to be their primary audience both before and after the project was completed. This response was expected, considering that the majority of writing these students had done occurred in the classroom. However, three changes in student responses over the course of the study were particularly interesting and should be noted. (See Appendix 8) One student checked "teacher" on the pre-survey and "self" on the post-survey. Another checked "self" and "teacher" on the pre-survey, and without prompting, checked "community" on the post-survey. Another student added "teacher" and "self" to an initial response of "no one". These changes indicate that, though the teacher remained a central audience member for almost all of the students, three students discovered that their writing could extend beyond the boundaries of the classroom, out into the community, and beyond.

Another related question, "Do you worry about what your teacher will think of your writing?" provided important information for determining what influenced student attitudes towards writing. We found that 15 students initially worried about what their teacher thought of their writing and four did not. Three students that checked "yes" and one that checked "sometimes" on the pre-study survey checked "no" on the post-study survey. This suggests that these students felt more freedom when writing these assignments where the emphasis was taken off of the teacher and placed on producing a quality product to be published. Student comments supported this same conclusion. Many made enthusiastic remarks about their works being put on

display, but not one specific comment was made that suggested students were concerned about their teacher's impression of their writing. In all there was a 20 percent drop in concern with teacher impression of writing. The remaining majority of students who were still concerned about teacher impression at the end of the study could represent students caring about the quality of their writing. If they perceive that their teacher is an expert in language arts and respect him or her as a critic, then trying to please him or her may not necessarily be negative. If they want to produce quality pieces of writing, then they will value their teacher's opinion, regardless of whom they may consider their audience to include. However, it is critical to consider the alternative viewpoint that students might not have been concerned about the teacher in this study because the primary classroom teacher did not play a role in the teaching or instruction of the poetry lessons. It is possible that students did not feel the same pressure that they might in a traditional situation, especially if they did not consider the experimenters to play the same role as their primary teacher would.

To find out more about how students perceived their own writing, we asked them if they liked to share their writing with others. This question solicited relatively consistent responses both before and after the study was conducted. While 15 students had no change in attitude, one changed from "no" to "sometimes" and two changed from "yes" to "sometimes." Since "sometimes" was not a choice provided on the survey, students who wrote this may have given more thought or consideration when answering the second time. This may suggest that they were now considering sharing their writing to be an option, whereas they may not have before, or it could just be a sign of their indecision. The wide range of responses to this question may also indicate that some students like to share their writing in particular settings and not in others. For

the most part, this data suggests that this isolated writing and publication experience had little effect on student attitudes towards sharing their writing.

However, responses to questions that were added to the post-study survey provided interesting and encouraging insight. When asked the question, "Are you excited to have your poem on display at a bookstore," students gave many answers that seemed to suggest that their motivation to write was positively influenced by the incentive of publication. Only one student checked "no" and two students created their own "kind of" category. These three students added that they didn't think that they were good writers, that they thought no one wanted to see their writing, and that they were afraid others would not like their poems. On the other hand, the majority of students (16) displayed an eagerness to see their poems on display in the bookstore. Some of the reasons students gave for their excitement included, "It makes me proud," "because I made it," "I've never (had work) displayed before," and "I want to express my writing to people in the community." Other responses were similar in content. Many students used positive language, calling their work "good" and expressing that they would feel good as a result of seeing their work on display. Even those who checked that they only sometimes like to share their work noted that they were excited for people to see their writing on display.

In addition, when asked who they wanted to see their poems, the students supplied a variety of answers. These responses ranged from family, grandparents, and girlfriend to children and grown-ups, someone who knows a lot about poems, famous authors, Bill Clinton, Dave Matthews, and "everyone around the world." It is clear that the students' perceptions of audience expanded to include individuals with whom they would have never considered sharing their writing had they not been given the opportunity to publish in the community.

A careful analysis of student written responses to survey questions lead us to believe that the experience of writing poems for publication in the community had a positive effect on student motivation and attitudes towards writing. Equally important, however, are the verbal responses we observed in the classroom throughout the course of the study. For example, when we introduced the idea of writing to publish and display the students' work in the community a spark of enthusiasm lit up the classroom. At that time we had not decided exactly where we were going to publish the poems, so we asked the students for their input on where they would like to see their works displayed. (See Appendix 9) Immediately, hands shot up and ideas were generated. Suggestions first came only from those who are normally active participants. Few moments passed, however, before even the more introverted and less involved students were vying for the floor and anxiously waving their hands to share their ideas. Even those who claimed not to like writing were involved in the discussion and offered numerous suggestions for places in the community where they might like to share their poems. This discussion served as a key experience that revealed the students' true attitudes and emotions. On paper, some seemed to dislike writing, but in class virtually all students were enthusiastic and involved. After 20 minutes of brainstorming, class ended and students were still eager to share. Three stayed after class to add their ideas to a list we posted on the board since it was time for us to depart and for students to go to their next class.

As is evident by changes in student responses on pre- and post-study surveys, as well as noted increases in the level of enthusiasm and involvement in class, the majority of the participants in our study experienced positive changes in motivation and attitude towards writing as a result of having their work published in the community.

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Appendix 1

Poetry Lesson Plan #1
6th Grade
Krystal Boxeth and Tobi Ensio

Objectives:
1.Students will listen to a selection of poems read aloud by the teacher.
2.Students will discuss "poetry" and its related literary devices.
3.Students will incorporate literary devices and personal creativity into their own poems.

Materials:
-Rose, Where Did You Get That Red? By Kenneth Koch
-copies of poems to read aloud to class
-chalkboard and chalk

Procedures:
1.Begin the lesson by reading aloud a diverse selection of poems (three or four) to the class.

2.Ask students what they think of when they hear the word, "poetry." Write ideas on the board.

3.Use the list generated by students to begin a discussion about some literary devices and how they are used by poets to make their poems come alive:

- **Adjectives**- describe nouns. Her wispy hair. The dog's putrid stench.
- **Adverbs**- describe verbs. She jumped energetically. He smiled genuinely.
- **Metaphors**- express a comparison without using "like" or "as". The sky was a blanket of stars resting softly on top of me.
- **Similes**- express a comparison using "like" or "as". The ocean was spread out in front of us like a smooth, flowing crystal blue carpet.
- **Rhyme**- matching words with similar ending sounds. I spy with my little eye…
- **Alliteration**- matching words with beginning consonant sounds. The big black bug bit the big black bear.

Ask- why do you think poets use these tools to help them write?

4.Read several songs of William Shakespeare: "Fancy" and "Come Unto These Yellow Sands." Discuss the latter poem:
-Where do you think the "Yellow Sands" are? What happens there? (Remember- there are no wrong answers! Poems are for individual interpretation!)
-What are some of the things that stood out to you in the poem? What kinds of words/sets of words were effective?
-Did you notice any literary devices?
-Notice the use of sound by Shakespeare. (re-read several lines) Now, close your eyes… What kinds of words come to mind when you hear these sounds:
slam a book shut, make some kind of rhythm with a pencil tapping on something, etc.
5.Tell students that they are to write a poem inviting people (or only one person) to a magical, beautiful place, where there are many sounds and colors and where wonderful things can happen.

In each line of the poem they may try to incorporate one or more sounds or colors. Discuss possible places people may be invited.
Tell students they may write more than one poem, and that they will be working on revising their favorite poem the next time.

Assessments:
-Poetry assignment
-Class participation

Appendix 2

Come Unto These Yellow Sands

Come unto these yellow sands,
  And then take hands:
Court'sied when you have, and kiss'd—
  The wild waves whist—
Foot it featly here and there;
And, sweet sprites, the burthen bear.
    Hark, hark!
      Bow, wow,
    The watch-dogs bark:
      Bow, wow.
Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-diddle-dow!

--from the Tempest

Appendix 3

Poetry Lesson Plan #2
6th Grade
Krystal Boxeth and Tobi Ensio

Objectives:
1.Students will listen to selections from a poem read aloud by the teacher.
2.Students will discuss "poetry" and its related literary devices.
3.Students will incorporate literary devices and personal creativity into their own poems.
4.Students will create a poem to publish in the community.

Materials:
-Rose, Where Did You Get That Red? By Kenneth Koch
-chalkboard and chalk

Procedures:
1.Begin the lesson by asking for student feedback from their first experience with writing free verse poetry.

2.Use the list generated by students to review literary devices discussed in lesson #1:
- **Adjectives**- describe nouns. Her wispy hair. The dog's putrid stench.
- **Adverbs**- describe verbs. She jumped energetically. He smiled genuinely.
- **Metaphors**- express a comparison without using "like" or "as". The sky was a blanket of stars resting softly on top of me.
- **Similes**- express a comparison using "like" or "as". The ocean was spread out in front of us like a smooth, flowing crystal blue carpet.
- **Rhyme**- matching words with similar ending sounds. I spy with my little eye…
- **Alliteration**- matching words with beginning consonant sounds. The big black bug bit the big black bear.

3.Read selections from "Song of Myself" by Walt Whitman
Discuss the elements that add depth to the poem:
-What are some of the things that stood out to you in the poem? What kinds of words/sets of words were effective?
-Did you notice any literary devices?
4.Tell students that they are to write a poem about a secret. They are to suppose that they know secrets that give them special powers and to write poems to invite their reader into their secret. Explain that there are few limits on their interpretation of the task. They can write about a secret they know about, would like to know about, or dream up. Tell them that it can be either fictional or true and encourage them to share ideas with the class.
Tell students they may write more than one poem, and that they will be working on revising their favorite poem the next time.
5. Tell students that this time they will be writing poems that will eventually be published in the community.
6. Have students brainstorm ideas of where they might like to see their work on display and generate a list to record their suggestions.

Appendix 4

Song of Myself (sections 1 and 2)
by Walt Whitman

1

I celebrate myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease....observing a spear of summer grass.

2

Houses and rooms are full of perfumes....the
shelves are crowded with perfumes,
I breathe the fragrance myself, and know it and like
it,
The distillation would intoxicate me also, but I shall not let it.

The atmosphere is not a perfume....it has no taste
of the distillation....it is odorless,
It is for my mouth forever....I am in love with it,
I will go to the bank by the wood and become
undisguised and naked,
I am mad for it to be in contact with me.

The smoke of my own breath,
Echoes, ripples, and buzzed whispers....loveroot,
silkthread, crotch and vine,
My respiration and inspiration....the beating of my
heart....the passing of blood and air through
my lungs,
The sniff of green leaves and dry leaves, and of the
shore and darkcolored sea-rocks, and of hay in
the barn,
The sound of the belched words of my voice....
words loosed to the eddies of the wind,

A few light kisses....a few embraces....reaching
around of arms,
The play of shine and shade on the trees as the
supple boughs wag,
The delight alone or in the rush of the streets, or
along the fields and hillsides

The feeling of health....the full-noon trill....the
song of me rising from bed and meeting the sun.

Have you reckoned a thousand acres much? Have you
reckoned the earth much?
Have you practiced so long to learn to read?
Have you felt so proud to get at the meaning of
poems?

Stop this day and night with me and you shall
possess the origin of all poems,
You shall possess the good of the earth and sun....
there are millions of suns left,
You shall no longer take things at second or third
hand...nor look through the eyes of the dead.
... nor feed on the specters in books,
You shall not look through my eyes either, nor take
things from me,
You shall listen to all sides and filter them from
yourself.

Appendix 5

Poetry Look Fors

CONCISE
Have you taken time in choosing words that are powerful and have meaning? Avoid wordiness.

CLEAR
Have you used your sense?
Can your reader taste the fresh strawberries or
Smell the musty odor in the attic?

DETAILED
Can your reader "see" what you mean? Specifics Paint a picture for a reader. Words like beautiful and great only tell.

TONE
Is poet speaking or someone else? Is attitude Clear? Can audience believe you? (ex. Don't write about something sad in a joking manner.)

FLOWING
Have you read your poem aloud? Does it sound natural or forced?

STRUCTURED
The way you break lines impacts how your reader will understand your poem.

ORIGINAL
Have you included metaphors & similies, or comparisons that are real, imaginary? Not just everyday words.

UNDERSTANDING
Are you familiar with the subject or material you have chosen? Try not to be too broad or general. Simple but powerful is best.

Editing/ Revising

Read through the poem.
Look for use of literary devices:

Similies Metaphors

Alliteration Onomotopeia

Reader: Choose one line that you would like your editor to help you improve. Read it aloud. Ask your editor what they see, hear, smell, taste, feel. Ask what they understand about the subject and the poem from that line. Have you done what you intended to do? Do they interpret it the way you want them to? How can you change it to make it better? (you may want to use a dictionary or thesaurus)

Reverse roles and edit one line of partner's poem. Repeat until time is up.

On your own.
Take it line by line just as you have done with your partner.

Appendix 7

Pre-Study Writing Survey

Name: _____ Date: _____

1. What do you think is the purpose of writing?
(check your top choice/ you may check more than one)
___ to discover one's thoughts and feelings
___ for enjoyment
___ to finish an assignment
___ to prepare for future school experiences
___ to learn about the writing process
___ for personal expression
___ to communicate to others
___ to remember and explain
___ to share with an audience
___ there is no purpose

2. Do you think most people like to write? ___ yes ___no

3. Do you like to write? ___ yes ___ no

4. What do you like to write about? (check your top choice)
___ sports ___ people ___ activities
___ experiences ___ events/ news ___ other: _____

5. Do you write outside of school? ___ yes ___ no

6. What kinds of writing do you like best? (rank from 1-6; 1 being the best)
___ free verse poetry
___ poetry that follows a form (haiku, limericks, sonnets)
___ letters
___ essays
___ short stories
___ journal writing

7. What do you do when you can't think of something to write? (check all that apply)
___ put paper down and come back to it later
___ go for a walk
___ write about what I wrote about last time
___ ask for help
___ try harder to think of something
___ give up

8. Who do you usually write for? (check the one that applies most often)
___ teacher ___ self ___ community
___ family ___ friends ___ other: _____

9. Do your parents write? ___ yes ___ no

10. Do you worry about what your teacher will think of your writing? ___ yes ___ no

11. Do you like to share your writing with other people? ___ yes ___ no

12. Do you think writing is valuable? ___ yes ___ no
If yes, why? (check the one that you feel is the best reason)

___ fills a need
___ is enjoyable
___ will help in future in school
___ other: _____
___ lets people express feelings
___ good for communication
___ is a gift to others

13. Would you call yourself an author? ___ yes ___ no A writer? ___ yes ___ no

14. What makes a good writer? (rank only those that apply in order of importance (1-6))

___ someone who practices a lot
___ uses humor
___ uses new words
___ has neat handwriting
___ writes long pieces
___ knows about topic

15. Do you think you are a good writer? ___ yes ___ no

Appendix 8

Post-Study Writing Survey

Name: _____ Date: _____

2. Why do you think is the purpose of writing?
(check your top choice/ you may check more than one)

___ to discover one's thoughts and feelings
___ for enjoyment
___ to finish an assignment
___ to prepare for future school experiences
___ to learn about the writing process
___ for personal expression
___ to communicate to others
___ to remember and explain
___ to share with an audience
___ there is no purpose

2. Do you think most people like to write? ___ yes ___no

3. Do you like to write? ___ yes ___ no

5. What do you like to write about? (check your top choice)

___ sports ___ people ___ activities
___ experiences ___ events/ news ___ other: _____

5. Do you write outside of school? ___ yes ___ no

6. What kinds of writing do you like best? (rank from 1-6; 1 being the best)

___ free verse poetry
___ poetry that follows a form (haiku, limericks, sonnets)
___ letters
___ essays
___ short stories
___ journal writing

9. What do you do when you can't think of something to write? (check all that apply)

___ put paper down and come back to it later
___ go for a walk
___ write about what I wrote about last time
___ ask for help
___ try harder to think of something
___ give up

10. Who do you usually write for? (check the one that applies most often)

___ teacher ___ self ___ community
___ family ___ friends ___ other: _____

9. Do your parents write? ___ yes ___ no

10. Do you worry about what your teacher will think of your writing? ___ yes ___ no

11. Do you like to share your writing with other people? ___ yes ___ no

12. Do you think writing is valuable? ___ yes ___ no
If yes, why? (check the one that you feel is the best reason)

___ fills a need
___ is enjoyable
___ will help in future in school
___ other: _____
___ lets people express feelings
___ good for communication
___ is a gift to others

13. Would you call yourself an author? ___ yes ___ no A writer? ___ yes ___ no

15. What makes a good writer? (rank only those that apply in order of importance (1-6))

___ someone who practices a lot
___ uses humor
___ uses new words
___ has neat handwriting
___ writes long pieces
___ knows about topic

15. Do you think you are a good writer? ___ yes ___ no

16. How many poems did you write for the first assignment? (invitation poem) ___

17. How many poems did you write for the second assignment? (secret poem) ___

18. Which assignment did you like better? Why?

19. Are you excited to have your poem displayed at a bookstore? yes ___ no ___
Why or why not?

20. Who do you hope sees your work on display?

Attitude Analysis

Student Number	Likes Writing	Audience	Concern About Teacher Impression	Shares Writing	Author/ Writer	Self Impression
1	Y/Y	Teacher/Self	S/N	S/S	N;Y/N;Y	Y/Y
2	N/N	Self/Teacher	N/Y	N/N	N;N/N;N	N/Y
3	N/N	Teacher/Teacher	Y/N	N/N	N;N/N;N	N/N
4	Y/Y	Teacher & Family, Teacher	Y/Y	Y/Y	N;Y/Y;Y	Y/Y
5	Y/Y	Teacher & Self/Teacher, Self, Friends	Y/N	N/N	N;N/N;N	Y/St
6	N/N	No One/Teacher & Self	Y/Y	N/N	N;N/N;N	N/Y
7	S/Y	Friends/Friends & Teacher	Y/Y	Y/Y	Y;Y/Y;Y	Y/Y
8	N/Y	Self & Teacher/Teacher	Y/N	N/N & Y	N;Y/Y;Y	Y/Y
9	Y/Y	Teacher, Self, Family/Teacher, Self, Friends	N/N	Y/Y	Y;Y/N;Y	Y/Y
10	Y & N	Teacher, Self, Family, Friends/Teacher & Self	Y/Y	Y/Y & N		
11	Y/S	Teacher & Self/Community	Y/Y	S/S	N;N/N;Y	N/Y
12	N/N	Teacher, Family, Self/Family & Self	Y/Y	N/N	N;Y/N;N	N/N
13	Y/Y	Teacher, Friends, Family	Y/Y	Y/Y	Y;N/N;Y	Y/Y
14	Y/Y	Friends/Friends & Family	N/N	Y/S	Y;Y/Y;Y	Y/Y
15	Y/Y	Friends/Teacher & Friends	Y/Y	Y/Y	Y;Y/N;Y	Y/Y
16	Y/Y	Teacher & Self/Teacher	Y/Y	Y/Y	Y;Y/Y;Y	Y/Y
17	Y/Y & N	Teacher, Self, Family, Friends	Y/Y	S/Y & N	N;Y/N;Y	Y/Y
18	N/Y	Dad/Teacher & Family	N/N	Y/Y	Y;Y/Y;Y	Y/Y
19	Y/Y	Self/Teacher & Self	Y/Y		Y;Y/Y;Y	Y/Y

KEY: N= No
Y= Yes
S= Sometimes
* Data collected from the two surveys is divided by /. Pre-Study Survey data is followed by Post-Study survey data.

Appendix 10

List of Places for Publication

**generated by 6th grade students

Libraries
Bookstore
Ice Rink
High School
Middle School
Elementary School
College Campus
Restaurants
Ice Cream Shops
Neighborhood Mall
Shopping Centers
Community Meeting Places